

THE DIAPASON

DEVOTED TO THE ORGAN

Eighth Year—Number Nine.

CHICAGO, AUGUST 1, 1917.

Seventy-five Cents a Year—Ten Cents a Copy.

HOOK-HASTINGS ORGAN TO ROCHESTER CHURCH

SIXTY-TWO STOPS PROVIDED

Both Antiphonal Organ and Echo in Instrument by Boston Builders for the Lake Avenue Baptist Church.

One of the many large organs of the year is that built by the Hook & Hastings Company of Boston for the Lake Avenue Baptist church of Rochester, N. Y. This organ will have both an echo and an antiphonal organ, each in a separate swell chamber. There is a total of sixty-two speaking stops. The list of these is as follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Viola di Gamba, 8 ft.
 5. Doppel Flute, 8 ft.
 6. Dolce, 8 ft.
 7. Gamba, 8 ft.
 8. Flute Harmonique, 4 ft.
 9. Octave, 4 ft.
 10. Fifteenth, 2 ft.
 11. Trumpet, 8 ft.
- All the above, except 1, 2 and 3, in separate swell chamber.
- SWELL ORGAN.**
- (In separate expression chamber.)
12. Bourdon, Treble, 16 ft.
 13. Bourdon, Bass, 16 ft.
 14. First Open Diapason, 8 ft.
 15. Second Open Diapason, 8 ft.
 16. Stopped Diapason, 8 ft.
 17. Salicional, 8 ft.
 18. Aeoline, 8 ft.
 19. Voix Celeste, 8 ft.
 20. Viole d'Orchestre, 8 ft.
 21. Quintadena, 8 ft.
 22. Flute Traverso, 4 ft.
 23. Violina, 4 ft.
 24. Flautino, 2 ft.
 25. Dulce Cornet, 3 ranks.
 26. Contra Fagotto, 16 ft.
 27. Cornopean, 8 ft.
 28. Oboe, 8 ft.
 29. Vox Humana, 8 ft.
- CHOIR ORGAN.**
- (In separate swell chamber.)
30. English Open Diapason, 8 ft.
 31. Dulciana, 8 ft.
 32. Concert Flute, 8 ft.
 33. Unda Maris, 8 ft.
 34. Melodia, 8 ft.
 35. Flute Celeste, 8 ft.
 36. Flute d'Amour, 4 ft.
 37. Piccolo, 2 ft.
 38. Clarinet, 8 ft.
 39. Harp, 8 ft.
- ANTIPHONAL ORGAN.**
40. Stentorphone, 8 ft.
 41. Gross Flute, 8 ft.
 42. Gross Gamba, 8 ft.
 43. Gamba Celeste, 8 ft.
 44. French Horn, 8 ft.
 45. Tuba, 8 ft.
 46. Clarion, 1 ft.
 47. Cathedral Chimes.
- ECHO ORGAN.**
48. Open Diapason, 8 ft.
 49. Cor de Nuit, 8 ft.
 50. Dulciana, 8 ft.
 51. Vox Humana, 8 ft.
 52. Vox Angelica, 8 ft.
 53. Lieblich Flute, 4 ft.
- PEDAL ORGAN.**
54. Resultant, 32 ft.
 55. First Open Diapason, 16 ft.
 56. Second Open Diapason, 16 ft.
 57. Bourdon, 16 ft.
 58. Dulciana, 16 ft.
 59. Quint, 10 1/2 ft.
 60. Violoncello, 8 ft.
 61. Flute, 8 ft.
 62. Trombone, 16 ft.
- The antiphonal organ in the Rochester church is to be placed above the ceiling at the center of the auditorium. The echo will be at the opposite end of the church from the main organ. The antiphonal organ will serve also as a solo division to help support from the auditorium the main organ located in the chamber at the rear of the choir loft. It will contain stops usually found in the solo division.

Van Deusen Goes to France.

George K. Van Deusen, organist at St. Paul's Episcopal church, Syracuse, N. Y., is on his way to France to serve as an assistant in an American hospital in Paris for the second successive summer. After his return from France last fall Mr. Van Deusen worked incessantly for French relief in Syracuse and surrounding cities. He addressed many meetings, collected and shipped large quantities of supplies, sold postcards painted by convalescing soldiers, adopted war orphans and got many others to adopt them and aided in raising the Syracuse university ambulance unit for France.

TOPEKA PAYS FOR ITS ORGAN

Final Settlement for City Instrument Made by Kansas Capital.

The large organ which has been in use at the Auditorium of Topeka, Kan., for the last fifteen years is now the property of the city of Topeka. A bill of sale which was held by the Prudential Trust company for several years was delivered to the city commissioners a few weeks ago in acknowledgment of a check for \$4,392.80, the outstanding balance on the organ.

The initial cost of the organ was \$15,000. That was a large amount for the citizens to raise for such a purpose at that time, and the W. W. Kimball company, from whom the instrument was purchased, notified the city that payment must be made. Prominent citizens of Topeka gave their notes to secure the debt, which was carried by the Prudential Trust company.

As the result of the collection of back taxes from the county the city treasury has had a surplus for some time. Hence the decision of the commissioners to wipe out the organ debt which has necessitated a yearly tax levy to cover the interest and the payment of installments.

COURBOIN AT LARGE ORGAN.

Plays Enlarged Casavant at Syracuse Before 2,200 People.

Playing before an audience of 2,200, which crowded the auditorium, with many standing and numbers turned away for lack of room, Charles M. Courboin dedicated the enlarged organ of the First Baptist church at Syracuse, N. Y., July 16, offering a program which brought out the full resources and capabilities of the augmented instrument.

The First Baptist organ is a Casavant and originally had seventy-five full speaking stops. The solo gallery section now added gives it ten more stops, a total of eighty-five speaking stops, with 106 draw knobs, 34 tilting tablet couplers, 47 manual and toe pistons, and 4 swell pedals, and a total of 5,853 pipes. The new solo gallery section contains a cello, gross flöte, tuba, stentorphone, French horn, tuba magna, tuba mirabilis, clarion, viol d'orchestre and additional flute stops, and transforms the original church instrument into a fine concert organ of great possibilities.

Mr. Courboin's dedicatory program was as follows: Fantasie and Fugue, G minor, Bach; Andante Cantabile, Nardini; "Rigaudon," Rameau; "Lamentation," Guilman; Finale from First Symphony, Vienne "Danse Fee Dragee" from "The Nutcracker Suite," Tchaikowsky; Andante from "Grande Piece Symphonique," Cesar Franck; Andante from "Surprise Symphony," Haydn; Improvisation on a given theme (by request); March from "Aida," Verdi.

Under the direction of the recital commission of the church, a series of recitals will be given the coming season. It is planned to bring a number of the great organists of the country to Syracuse.

The coming season promises to be a busy one for Mr. Courboin. In addition to eighteen recitals yet to be given in his first year's work as municipal organist of Springfield, Mass., Mr. Courboin's managers have booked him for recitals in Plymouth Congregational church, Worcester, Mass., Sept. 25; before the Central New York chapter, A. G. O., and the B. Sharp club at Utica, Nov. 12; and before the St. Cecilia club, Grand Rapids, Mich., Dec. 7.

C. E. Mery of Utica, N. Y., has been awarded the contract for a \$2,200 organ to be installed in St. John's Lutheran church, of which \$875 is to be paid by the Carnegie Corporation of New York. \$200 comes from the William Dittmeier estate, and the balance is to be raised among the church members.

WRITE MUSIC FOR WARTIME.

Ralph Kinder and J. Lewis Browne Meet Demand of the Times.

Ralph Kinder of Philadelphia has written a setting for Julia Ward Howe's "Battle Hymn of the Republic." The splendid martial rhythm of the music has made an immediate appeal and after the hymn had been on sale only five weeks 10,000 copies had been sold.

Dr. J. Lewis Browne of Chicago is another composer who has met the demands of the times and has written a patriotic hymn, "Our Slogan, U. S. A." It is published by the Gilbert Music company and is written for four parts as well as for solo voice. The piece is eminently melodious and inspiring and singable, making it well fitted for its purpose. In writing the words as well as the music Dr. Browne qualifies as a poet.

THIRTY-EIGHT IN ONE MONTH

M. P. Möller Makes What Is Considered Record in Organ Trade.

From the factory of M. P. Möller at Hagerstown, Md., comes a most interesting statement of sales for the month of June which is considered as establishing a new record in the United States and the world. On checking up at the beginning of July Mr. Möller's forces found that thirty-eight organ contracts had actually been closed. In addition to this a number had not yet been executed. This achievement of the constantly growing Hagerstown plant will be of interest throughout the profession.

BUILD ORGANS FOR HAWAII

Hillgreen, Lane & Co. Also Have Contracts from a Dozen States.

At the Hillgreen, Lane & Co. organ factory at Alliance, Ohio, the work in process of construction embraces two organs for the Hawaiian Islands, one for Canada and others destined for a dozen different states of the union. The firm is supplied with contracts that will keep it busy for months.

During July contracts were received for two organs to be installed in the Princess and the Colonial Theater of Lincoln, Neb., also from the Paramount Theater of Nebraska City, Neb., from the Baptist Temple of Sioux City, Iowa, the Hippodrome of Warren, Ohio, the West Virginia Wesleyan College, Buckhannon, W. Va., and the Utopia Theater of Painesville, Ohio.

H. P. Whitford Goes to Scranton.

Homer P. Whitford, F. A. G. O., for the past two years organist and choirmaster of the First Presbyterian church, Shelbyville, Ind., has resigned to fill a similar position at a substantial increase in salary with the Church of the Good Shepherd, Scranton, Pa. The Church of the Good Shepherd has a large, modern organ, erected four years ago at a cost of \$17,000. It is considered one of the important posts in Scranton, and in the Bethlehem diocese as well. Recitals have been given on the organ by some of the most noted men in the country, including Lemare. Mr. Whitford expects to take up his new work Sept. 1.

Degree for Clarence Dickinson.

Clarence Dickinson, organist and choirmaster of the Brick Church and Union Theological Seminary, New York City, received the honorary degree of Doctor of Music from Northwestern University on June 13. Mr. Dickinson formerly lived at Evanston and his reputation as an organist was first made in that city.

The last organ recital by Alexander Pirie before he leaves for Scotland to join a regiment for service in France, was given at the First Presbyterian church of Colorado Springs, Colo., June 24.

STAGE IS SET FOR THE SPRINGFIELD MEETING

PROGRAM FOR CONVENTION

Everything Arranged to Have Successful Gathering of National Association of Organists—Invitation From Chicago.

Every detail has been completed to make a success of the tenth annual convention of the National Association of Organists and when this issue of The Diapason has reached the majority of its readers the opening session will be on. Springfield, Mass., which is rapidly becoming known as the convention city, has made special efforts to persuade the association to make this, its third visit, to that place, and the excellent facilities offered in the famous municipal auditorium and the headquarters at the Hotel Kimball afford every convenience desired.

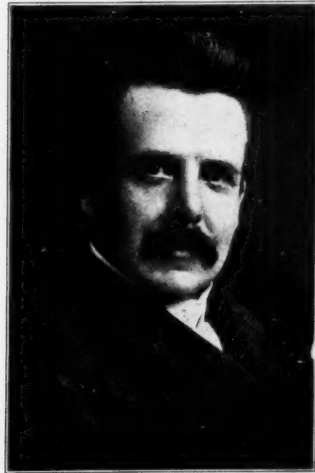
President Arthur Scott Brook, Arthur H. Turner, chairman of the Springfield committee, R. L. McAll of New York and Chester H. Beebe, chairman of the program committee, have been working hard for several months to make the convention a success and expect a large attendance. The program as announced is as follows:

TUESDAY, JULY 31.

9:30 a. m.—Mahogany Room: Opening Exercises. Convention called to order by President Arthur Scott Brook. Addresses of welcome by his honor, Frank E. Stacey, mayor of Springfield, Mass., and Charles W. Winslow, secretary of Convention Bureau, Springfield Board of Trade. Address in reply, Hamilton C. Macdougall, Wellesley, Mass. President's annual address. Appointment of nominating committees.

2 p. m.—Mahogany Room: Address by the Rev. William Joseph Finn, C. S. P., of Chicago.

4 p. m.—Mahogany Room: Address on "Knowledge of the Orchestra as a Valuable Aid to Church and Concert Organists," Frank Stewart Adams, A. A. G. O.



ARTHUR SCOTT BROOK.

organist First Parish Unitarian church, Cambridge, Mass.

8:30 p. m.—Auditorium: Recital by S. Wesley Sears, A. A. G. O., organist St. James' church, Philadelphia, and representative of the American Organ Players' Club of Philadelphia.

9:45 p. m.—Mahogany Room: General Reception to members and friends.

WEDNESDAY, AUG. 1.

9:30 a. m.—Mahogany Room: Round Table, "Practical Organ Matters," by Reginald McAll, A. B., organist Church of the Covenant, New York City.

2 p. m.—Mahogany Room: Business meeting.

4:30 p. m.—Auditorium: Recital by Alfred Brinkler, A. R. C. O., F. A. G. O., organist St. Stephen's church, Portland, Maine.

8:30 p. m.—Auditorium: Recital by T. Tertius Noble, Hon. F. R. C. O., organist, St. Thomas' church, New York City, and representative at the convention of the American Guild of Organists.

THURSDAY, AUG. 2.

9:30 a. m.—Mahogany Room: Address "Harmony and Improvisation" (with illustrations), Frederick Schlieder, F. A. G.

O. organist Collegiate Church of St. Nicholas, New York City.
 2 p. m.—Mahogany Room: Address, "Harmony and Improvisation" (continued), Frederick Schlieder.
 4:30 p. m.—Auditorium (on the stage): Illustrated address, "The Music of the Photo-Play Theater," Rollo F. Maitland, F. A. G. O., organist Memorial Church of St. Paul, Overbrook, Philadelphia, and Stanley Theater.
 8:30 p. m.—Auditorium: Recital, Pietro Yon, organist Church of St. Francis Xavier, New York City.

FRIDAY, AUG. 3.

9:30 a. m.—Mahogany Room: Address, "The New Era for the Organist," S. E. Gruenstein of Chicago, editor of The Diapason.
 2 p. m.—Mahogany Room: Report of nominating committee and election of officers.
 3 p. m.—Mahogany Room: Address, "Democracy in Church Music," by Miss Edith Louisa Hubbard of Arlington, N. Y.
 4:30 p. m.—Auditorium: Recital by Walter Edward Howe, A. A. G. O., organist St. Paul's church, Norfolk, Va.
 8 p. m.—Auditorium: Recital by J. Lawrence Erb, head of department of music, University of Illinois, Urbana, Ill.
 10 p. m.—Assembly of members and friends at supper, and formal closing.

Already several other cities are preparing to invite the next convention. One of the invitations will come from the Illinois council on behalf of Chicago and Oak Park, Ill. The music committee and trustees of the First Congregational church of Oak Park wish to be the hosts next August. Their new church edifice will be completed by that time and in it will be the great Skinner organ recently described in The Diapason, which will be the largest church organ in Chicago and vicinity. Oak Park is only nine miles from the center of Chicago and immediately adjoins the city on the west. It is one of the most beautiful suburban cities in the country and the transportation facilities from the heart of Chicago are the best.

"WHEN IN ROME," ETC.

Detroit, Mich., July 17, 1917.—Dear Mr. Gruenstein: Referring to Mr. Rolo F. Maitland's letter in the July Diapason, one would think because a theater organ had "traps" good music could not be played. I do not agree with Mr. Maitland in that the doing away with "traps" in the theater organs is an advancement in "movie" music, inasmuch as it is necessary for a theater organist to brighten up his numbers with glockenspiel, xylophone, etc., in comedies and lighter numbers, and thereby get away from "the church organ effect." Picture playing needs a great deal of judgment in selecting appropriate music for the variable phases of subjects. I always use a "theme," which is used at suitable places in the picture, and thereby holds the thread of the story together. For the more serious subjects I use the best legitimate organ compositions, as my recent lists to you show, but one must "cultivate" "rag" playing if he has to play comedies, etc., and the use of "traps" for this is indispensable. The trouble with the organ in the picture theater is that it is inclined to be "heavy or churchy" and although I think that one should always observe the dignity of "the king of instruments," yet one must not get "down in the cellar" in picture playing.

Mr. Maitland will have to remember the old saying, "When in Rome, do as the Romans do."

Yours for advancement in the art of picture playing.

FREDERIC T. EGNER,
 Organist Regent Theater,
 Detroit, Mich.

ORGAN MUSIC FOR SALE

Thiele pieces, Reubke 94th Psalm Sonata, Mendelssohn Sonatas, Bach's Organ works complete, bound, all same as new; also fine theoretical works. Send for list and prices. HENRY B. RONEY, 1021 Leland Avenue, Telephone Sunny-side 6912, CHICAGO.

WALTER KELLER

The Noted Chicago Organist

tells us that he has used the Toccata in B flat by A. L. Barnes in his concerts with as much success as any of the other favorably known concert numbers. It is one of his prime favorites for concert use.

TOCCATA in B flat, for the Organ, By A. L. BARNES
 Price \$1.50

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 CHICAGO

TWO COMPLETE ORGANS
 ARE JOINED IN SCHEME

ERNEST M. SKINNER'S WORK

Instrument for St. Bartholomew's Church in New York Presents Interesting Study of Modern Possibilities.

Subjoined The Diapason publishes the scheme of the large organ the Ernest M. Skinner Company is building for St. Bartholomew's church in New York City—one of the great organs in that city. There are two complete instruments in the chancel and gallery and the specifications present an interesting study to everyone who is interested in modern organ possibilities. Following is the complete list of speaking stops:

CHANCEL GREAT.

Diapason, 16 ft.
 First Diapason, 8 ft.
 Second Diapason, 8 ft.
 Doppel Flöte, 8 ft.
 Concert Flute, 8 ft.
 Gamba, 8 ft.
 Octave, 4 ft.
 Flute Traverso, 4 ft.
 Quint, 2 2/3 ft.
 Fifteenth, 2 ft.
 Mixture.
 Trumpet, 8 ft.

CHANCEL SWELL.

Bourdon, 16 ft.
 Diapason, 8 ft.
 Gemshorn, 8 ft.
 Stopped Diapason, 8 ft.
 Aeoline, 8 ft.
 Salicional, 8 ft.
 Vox Celestes, 8 ft.
 Quintadena, 8 ft.
 Octave, 4 ft.
 Salicet, 4 ft.
 Flute Harmonique, 4 ft.
 Piccolo, 2 ft.
 Mixture.
 Contra Fagotto, 16 ft.
 Cornopean, 8 ft.
 Vox Humana, 8 ft.
 Oboe, 8 ft.
 Clarion, 4 ft.
 Tremolo.

CHANCEL CHOIR.

Dulciana, 16 ft.
 Geigen Principal, 8 ft.
 Diapason, 8 ft.
 Gedeckt, 8 ft.
 Clarabella, 8 ft.
 Dulciana, 8 ft.
 Wald Flute, 4 ft.
 Gemshorn, 4 ft.
 Piccolo, 2 ft.
 Orchestral Oboe, 8 ft.
 Clarinet, 8 ft.
 Celesta.
 Celesta Sub.
 Tremolo.

CHANCEL PEDAL.

Diapason, 16 ft.
 Violone, 16 ft.
 Bourdon, 16 ft.
 Quint, 10 2/3 ft.
 Cello, 8 ft.
 Octave, 8 ft.
 Flöte, 8 ft.
 Trombone, 16 ft.
 Tromba, 8 ft.
 Diapason, 16 ft.
 Violone, 16 ft.
 Bourdon, 16 ft.
 Quint, 10 2/3 ft.
 Cello, 8 ft.
 Octave, 8 ft.
 Flöte, 8 ft.
 Trombone, 16 ft.
 Tromba, 8 ft.

GALLERY GREAT.

Diapason, 16 ft.
 Violin Diapason, 8 ft.
 Horn Diapason, 8 ft.
 Melodia, 8 ft.
 Rohr Flute, 8 ft.
 Gamba, 8 ft.
 Octave, 4 ft.
 Fugara, 4 ft.
 Flute Harmonique, 4 ft.
 Twelfth, 2 2/3 ft.
 Fifteenth, 2 ft.
 Mixture, 4 rks.
 Mixture.
 Ophicleide, 16 ft.
 Trumpet, 8 ft.
 Clarion, 4 ft.

GALLERY SWELL.

Bourdon, 16 ft.
 Diapason, 8 ft.
 Diapason (large), 8 ft.
 Dolce, 8 ft.
 Spitz Flute, 8 ft.
 Stopped Diapason, 8 ft.
 Salicional, 8 ft.
 Flute d'Amour, 4 ft.
 Octave, 4 ft.
 Flautino, 2 ft.
 Dolce Cornet.
 Trumpet Harmonique, 8 ft.
 Cor Anglais, 8 ft.
 Vox Humana, 8 ft.
 Tremolo.
 Posaune, 16 ft.
 Clarion, 4 ft.
 Gross Flöte, 8 ft.

Vox Celestes, 8 ft.
 Unda Maris, 8 ft.

GALLERY SOLO.

Stentorphone, 8 ft.
 Gross Flöte, 8 ft.
 Doppel Flöte, 8 ft.
 Gamba Celeste, 8 ft.
 Gross Gamba, 8 ft.
 Philomeia, 4 ft.
 English Horn, 8 ft.
 French Horn, 8 ft.
 Tuba Mirabilis, 8 ft.
 Chimes—25 bells.

GALLERY PEDAL.

Diapason, 32 ft.
 Diapason, 16 ft.
 Contra Bass, 16 ft.
 Bourdon, 16 ft.
 Octave, 8 ft.
 Gedeckt, 8 ft.
 Violoncello, 8 ft.
 Quint, 10 2/3 ft.
 Super Octave, 4 ft.
 Lieblich Gedeckt (from swell), 16 ft.
 Still Gedeckt, 8 ft.
 Trombone, 16 ft.
 Posaune, 8 ft.
 Bombarde (in chancel), 32 ft.

GALLERY CHOIR.

Diapason, 8 ft.
 Clarabella, 8 ft.
 Dulciana, 8 ft.
 Keraulophon, 8 ft.
 Gedeckt, 8 ft.
 Octave, 4 ft.
 Flute (wood), 4 ft.
 Mixture.
 Piccolo, 2 ft.
 Flügel Horn, 8 ft.

Among the pedal movements are ones for all swells, all flutes, all strings, all reeds and all diapasons on the chancel organ, and for all flutes, all strings, all reeds and all diapasons on the gallery organ.

ORGAN SALESMEN—ATTENTION—A client who manufactures a product in demand wherever there are organs desires to communicate with all organ salesmen. Men engaged in this field are urgently requested to send their names and addresses to Box X, care of THE DIAPASON, at once.

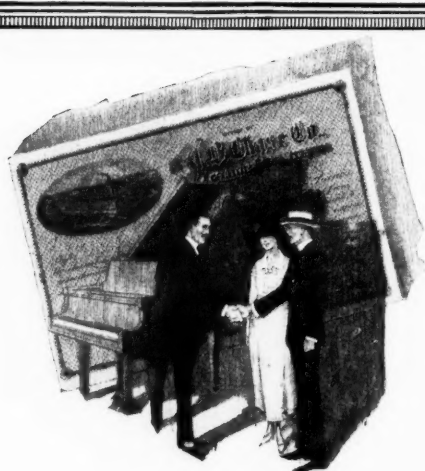
WANTED—TO PURCHASE A second-hand copy of the "Ninety-fourth Psalm Organ Sonata," by Julius Reubke. Address O. C. B., 1748 Jackson avenue, New Orleans, La.

WANTED—SEVERAL GOOD organ mechanics. Good pay and steady work for the right men. Address W. care of The Diapason, 210 South Desplaines street, Chicago.

WANTED—GOOD OUTSIDE men or action men; good wages and steady employment guaranteed. C. S. HASKELL, Inc., Philadelphia.

FOR SALE—LARGE TWO- manual Johnson Pipe Organ; excellent condition; imposing design. Bargain price. Available immediately. Write for description. HINNERS ORGAN COMPANY, Pekin, Ill.

POSITION WANTED—COMPE- tent outside man, erection and finishing, desires change. Address Reliable, care of The Diapason 2t



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COLLEGE OF EMPORIA BUYS LARGE MOLLER

IMPORTANT KANSAS ORDER

William M. Jenkins Co-operates With
Dean Hirschler of Educational
Institution in Preparing
Specifications.

William M. Jenkins of St. Louis has closed a contract with the College of Emporia, Emporia, Kan., for M. P. Möller for a large four-manual and echo organ, the specifications of which are subjoined. This organ will rank with the largest in the west and it will be the largest in that section.

The dean of Emporia College is Professor D. A. Hirschler, and he and Mr. Jenkins arranged the scheme to be as nearly complete as it was possible to make it. It is as follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft.
 2. First Open Diapason, 8 ft.
 3. Second Open Diapason, 8 ft.
 4. Doppel Flöte, 8 ft.
 5. Melodia, 8 ft.
 6. Gemshorn, 8 ft.
 7. Octave, 4 ft.
 8. Flute d'Amour, 4 ft.
 9. Tuba, 8 ft.
 10. Tuba, 16 ft.
- (Stops 4, 5, 6 and 8 enclosed in choir swell box.)

- SWELL ORGAN.**
11. Bourdon, 16 ft.
 12. Open Diapason, 8 ft.
 13. Stopped Diapason, 8 ft.
 14. Sallcional, 8 ft.
 15. Vox Celeste, 8 ft.
 16. Aeoline, 8 ft.
 17. Quintadena, 8 ft.
 18. Flauto Traverso, 4 ft.
 19. Dolce Cornet, 3 rks.
 20. Cornopean, 8 ft.
 21. Oboe, 8 ft.
 22. Vox Humana (separate swell box), 8 ft.

- CHOIR ORGAN.**
23. Dulciana, 16 ft.
 24. Geigen Principal, 8 ft.
 25. Viol d'Orchestra, 8 ft.
 26. Concert Flute, 8 ft.
 27. Dulciana, 8 ft.
 28. Unda Maris, 8 ft.
 29. Wald Flöte, 4 ft.
 30. Piccolo Harmonique, 2 ft.
 31. Clarinet, 8 ft.

- SOLO ORGAN.**
32. Stentorphone, 8 ft.
 33. Gross Flöte, 8 ft.
 34. Viole d'Orchestra, 8 ft.
 35. Tuba Major, 16 ft.
 36. Tuba, 8 ft.

- ECHO ORGAN.**
(Played from swell and choir manuals.)
37. Viole d'Amour, 8 ft.
 38. Unda Maris, 8 ft.
 39. Echo Flute, 8 ft.
 40. Fern Flute, 4 ft.
 41. Vox Humana, 8 ft.
 42. Chimes, 20 notes.

- FEDAL ORGAN.**
43. Open Diapason, 16 ft.
 44. Small Open Diapason, 16 ft.
 45. Bourdon, 16 ft.
 46. Violone, 16 ft.
 47. Lieblich Gedeckt, 16 ft.
 48. Octave, 4 ft.
 49. Flute, 8 ft.
 50. Violoncello, 8 ft.
 51. Tuba, 16 ft.

Mr. Jenkins also closed a contract with Grace Episcopal church, Jefferson, Mo., for a large two-manual organ.

Annual Meeting of M. T. N. A.

The next annual meeting of the Music Teachers' National Association will be held in New Orleans, Dec. 27, 28 and 29 of this year. President J. Lawrence Erb, University of Illinois, Urbana, Ill., is outlining a program for the session and is preparing for a number of new features. It is the first time in the forty years' history of the organization that the meeting will be held so far south. The standing committees are preparing special work for the meeting. The personnel of these committees follows:

Community Music—Chairman, Miss Kate S. Chittenden, New York City; William Benbow, Buffalo; Rossetter G. Cole, Chicago; Peter C. Lutkin, Evanston, Ill.; Waldo S. Pratt, Hartford, Conn.

Standardization—Chairman, Charles H. Farnsworth, New York City; Calvin B. Cady, Portland, Ore.; Adolf Weidig, Chicago.

Public School Music—Chairman, Ralph L. Baldwin, Hartford, Conn.; D. A. Clipping, Chicago; Francis L. York, Detroit.

History of Music and Libraries—Chairman, Charles N. Boyd, Pittsburgh; William Benbow, Buffalo; Waldo S. Pratt, Hartford, Conn.; O. G. Sonneck, Washington, D. C.; Adolf Weidig, Chicago.

American Music—Chairman, Francis L. York, Detroit; Calvin B. Cady, Portland, Ore.; Peter C. Lutkin, Evanston, Ill.

Bertram T. Wheatley Sketched.

Bertram T. Wheatley is the subject of an extended sketch in a recent issue of the Austin (Texas) American. Mr. Wheatley was born in Troy, N. Y., March 1, 1885, the article sets forth. His father, James Wheatley, is prominently identified with the iron and steel industry of Montreal. Mr. Wheatley is official organist and director of music at the Scottish Rite cathedral; organist and choirmaster of St. David's Episcopal church, and organist and choir director of Temple Beth Israel, all of Austin. In October, 1909, he married Miss Alice May Gibbs, a prominent singer of Colorado Springs, Colo. They have one child, Alice Hibbert, aged 2 years. Mr. Wheatley is prominent in Masonic circles and is a member of Austin Consistory No. 4; Ben Hur Temple, A. A. O. N. M. S.; Colorado Commandery, K. T. No. 4, and Travis Chapter, O. E. S., all of Austin, and King Solomon's Primitive Lodge, No. 91, F. & A. M., Troy, N. Y. Mr. Wheatley is a grandson of David Wheatley, who was well known in Leeds, England, as a choral conductor and teacher of singing.

Knowlton Conference Opens.

One of the most useful meetings for organists in Canada is the church choir assembly under the auspices of the Knowlton conference at Knowlton, Quebec. It is held this year from July 30 to Aug. 6. Among those on the faculty are Arthur H. Egg, F. R. C. O., of Christ cathedral, Montreal; Alfred E. Whitehead, F. R. C. O., of Sherbrooke, Quebec, and Dr. Herbert Sanders of Ottawa. Special attention is directed to the festival service to be given in Emmanuel Congregational church, Montreal, on Monday, Aug. 6. The music at this service will be contributed by the assembly chorus and the organists of the faculty.

Special Recitals for Soldiers.

Dr. Humphrey J. Stewart, official organist at the Spreckels organ, Balboa park, San Diego, Cal., has arranged to give a special recital once a week to enable the men in training to enjoy music. After consultation with the commandant, Commander W. D. Brotherton, Dr. Stewart has fixed Thursdays, from 4 to 5 p. m., as the most convenient time for recitals, the first of which was played Thursday, June 28.

Forty-six Contracts His Record.

Louis Luberoff, manager of the Philadelphia office of M. P. Möller, has made a record in sales in the last year which no doubt it will be difficult to duplicate in the organ field. He personally closed forty-six contracts for organs and of these six organs are under construction for Philadelphia.

Kimball, Smallman & Frazee Work.

Kimball, Smallman & Frazee, the Boston builders, have been awarded the contract for a twenty-two-stop electro-pneumatic organ for the First Universalist church of Somerville, Mass. They are also building a fifteen-stop organ for the First Baptist church of Waterbury, Conn.

Dr. M. C. Baldwin Finishes Tour.

Dr. Minor C. Baldwin has returned from a six-thousand-mile concert tour, covering the states of Florida, Alabama, Georgia, Louisiana, Texas and Tennessee. His itinerary covered over forty concerts, including an educational recital before the students and faculty of Meridian College, Meridian, Miss.

"The Chorus of the Seasons—A Pageant of Life," was given May 1 under the direction of Miss Mildred Hazelrigg, the Topeka organist and supervisor of music in the schools, before the Kansas State Sunday School Association by 500 children from the public schools. Two hundred of the singers were in costume. Miss Hazelrigg wrote the pageant and directed the concert. The Auditorium seats 4,000 people and was filled for the first performance. The concert was repeated for citizens of Topeka two days later and the Auditorium was again filled. The theme of the pageant was the worship of God in Nature. The newspapers were enthusiastic in praise of the concert and said it was the best thing ever given in Topeka. Mrs. Arza J. Clark of the First Baptist church presided at the organ.

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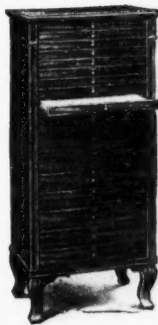
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Some Recent Programs

Wilhelm Middelschulte, Chicago.—Mr. Middelschulte gave the following program on July 18, at St. John's Lutheran church, Forest Park, Ill., before the members of the National Lutheran Teachers' Conference: Concerto No. 1, Handel (cadenza by Middelschulte); Pastoral in F, Andante from Fourth Sonata, Toccata and Fugue in D minor, Bach; "Chorus Mysticus" (from "Faust"), Gounod; Canon in B minor, Schumann; Theme, Variations and Finale in A flat, Thiele; "Angelus," Liszt; Allegretto from Fourth Sonata, Mendelssohn; Finale from Concerto in E, Rheinberger; Passacaglia in D minor, Middelschulte.

Ralph Kinder, Philadelphia.—Mr. Kinder gave the inaugural recital June 6 on a two-manual Austin organ in Calvary Methodist church at Washington. His program included the following selections: Concert Overture in E flat, Faulkes; Berceuse, Guilmant; Toccata and Fugue in D minor, Bach; Spring Song, W. C. Macfarlane; Serenade, Braga; Minuet, Beethoven; Funeral March of a Marionette, Gounod; "In Springtime," "At Evening," and "Exultation," Kinder.

William M. Jenkins, St. Louis.—In his Sunday afternoon recital July 1 at the Second Presbyterian church under the auspices of the Missouri chapter, A. G. O., Mr. Jenkins played: "Marche Solennelle," Ketterer-Westbrook; "Fancies," Gatty Sellars; Andante con Moto, Adolphe Henselt; Intermezzo, James H. Rogers; "From the Land of the Sky-blue Water," Cadman; "March of the Toys," O. E. Schminke; Lullaby, Johannes Brahms; Minuetto, Cuthbert Harris; "A Desert Song," Ernest H. Sheppard; "The Dying Poet," Gottschalk.

Herbert Staveland, Brooklyn.—An organ recital was given by Mr. Staveland in the Clinton Avenue Congregational church on the evening of June 21, preceding the marriage of Miss Marjorie Boynton, daughter of Dr. Nehemiah Boynton, pastor of the church, to Charles Rugg, son of Judge Rugg of the Massachusetts Supreme court. The following selections were played: Wedding Hymn, Woodman; Vorspiel to "Lohengrin," Wagner; "Ave Maria," Schubert; Sanctus from St. Cecilia Mass, Gounod; Andante from the Fifth Symphony, Beethoven; "Evening Star" from "Tannhäuser," Wagner; Springtime Sketch, Beebe; "Pomp and Circumstance" (Wellesley ceremonial march), Elgar.

Sumner Salter, Williamstown, Mass.—In his recital at Grace Hall, William College, June 21, Mr. Salter played as follows: Suite in E, Felix Borowski; "Cotvent Scene," Arcadelt-Liszt; "Flat Lux," Dubois; Andantino in modo di Canzona, from the Fourth Symphony, Tschalkowsky; "Fantasia," Reger; Wolstenholme; "Lamentation," Guilmant; Nocturne in A flat, Ferrata; "Marche Russe," Schminke.

Miles I. A. Martin, F. A. G. O., New York City.—Mr. Martin, who is now a member of one of the New York units at the ambulance corps training camp at Allentown, Pa., gave a recital in Grace Episcopal church of Allentown June 28. The program was as follows: Sonata in D minor, Guilmant, first movement; "Sœur Monique," Couperin; "Sur un Theme Breton," Ropartz; Berceuse "Clocelyn," Godard; Toccata, Fifth Organ Symphony, Widor; Caprice, Sheldon; Pastoral Suite, Demarest.

Frederic Rogers, Hutchinson, Kan.—Mr. Rogers gave a recital in the Methodist church at Newton, Kan., June 19, on a new Estey organ. His offerings were: Gothic Suite, Boellmann; Serenade, Lemare; Intermezzo (from First Suite), James H. Rogers; "Evening Chimes," Wheelton; "Thanksgiving" (Toccata), Clifford Demarest; "Benediction Nuptiale" and "Laus Deo," Dubois; Funeral March and Chant of the Seraphs, Guilmant; "Evening Star" and Grand March from "Tannhäuser," Wagner.

Homer P. Whitford, F. A. G. O., New York City.—Mr. Whitford gave a recital in the Church of the Good Shepherd at Scranton, Pa., July 8, at which he played: Fantasia, Saint-Saens; "Daybreak," Spinney; Andante Cantabile, Op. 11, Tschalkowsky; "Cantique d'Amour," Strang; Festival March, Faulkes; Grand Chorus, Salome.

Frederick C. Mayer, Woodville, Ohio.—Mr. Mayer, who is professor of music at the Woodville Normal School, has been giving a number of recitals out of town. On July 1 he played the following program at St. Peter's Lutheran church, Trenton, Ohio: Concert Overture in E flat, Faulkes; Meditation, Ralph Kinder; "Will o' the Wisp," Gordon B. Nevins; Spring Song, Hollins; Prelude and Fugue: "Ein feste Burg," Dr. C. Stein; "O Haupt voll Blut und Wunden," Bach; "In Summer," Charles A. Stebbins; "Oh, the Little Springtime," Stebbins; Grand Fantasia, Homer N. Bartlett; "The Star-Spangled Banner," Samuel Arnold; "A Desert Song," E. H. Sheppard; Triumphant March from "Aida," Verdi.

At St. Paul's Lutheran church in Dayton, June 17, his program was: Concert Overture in E flat, Faulkes; "An der Wiege," Grieg; "Will o' the Wisp," Gordon B. Nevins; Largo from the "New World" Symphony, Dvorak; Grand Fantasia, Bartlett; "Oh, the Little Springtime," Stebbins; "A Desert Song," Sheppard; "O Haupt voll Blut und Wunden," Bach; "Allegro" from Second Organ Sonata, Guilmant; "The Star

Spangled Banner," Samuel Arnold; Triumphant March from "Aida," Verdi. At both recitals there were crowded houses.

Ray Hastings, Los Angeles, Cal.—At the Temple Auditorium, July 8, Mr. Hastings gave this special Verdi program: Prelude, "Rigoletto"; "Ave Maria," "Otello"; "Miserere," "Il Trovatore"; "Filarmonia Chorus," "Lombardi"; Triumphant March, "Aida."

J. Lawrence Erb, Urbana, Ill.—Among Professor Erb's latest programs at the University of Illinois Auditorium were these:

May 27—Pastoral Sonata, Rheinberger; Nocturne in A flat, Faulkes; Spring Song, Hollins; Andante from Symphony Pathétique, Tschalkowsky; Fantasia Symphonique, Cole.

May 13—Sonata No. 6, in E flat minor, Rheinberger; Rerey in D, Macfarlane; "Hymnus," Truette; Communion in A minor, Bistice; Grand Chorus in G, Faulkes; Monologue No. 9, D flat, and Monologue No. 11, F sharp, Rheinberger; Allegro Maestoso, West.

May 6—Sonata, No. 1 in G minor, (Praeludium festum; Prayer), Becker; Prayer in A flat, Stark; Prelude and Fugue in E flat, Bach; "At Twilight," Stebbins; Allegretto quasi Pastorale, Eric; Communion in A flat, Guilmant; "Chant Triumphant," Gaul; Melody in D flat and Postlude in B flat, Faulkes.

Miss Edna A. Treat, Urbana, Ill.—Miss Treat at her recital in the University of Illinois Auditorium, May 20, played: Sonata in C, Salome; Berceuse, Op. 68, No. 2, and Fantasia, Op. 29, No. 1, Parker; Minuet in A, Boccherini; "Chant de Bonheur," Lemare; Toccata from Symphony, No. 5, Widor.

Alfred E. Whitehead, A. R. C. O., Sherbrooke, Quebec.—In a recital at St. Peter's church July 8 Mr. Whitehead played: Variations, Op. 1, Bonnet; La File aux Chevaux, de La, Debussy; Allegro Cantabile, Widor; Toccata, Gigout.

Charles M. Courboin—Playing in the First Baptist church, the Syracuse organist gave the following numbers in his Sunday evening recitals:

July 1—Grand March, "Tannhäuser," Wagner; Allegretto, Wolstenholme; Communion, Callaerts.

July 8—Finale, First Symphony, Vieme; "La Gondola," Henselt; "Abendlied," Schumann.

July 15—Prelude and Fugue, B flat major, Bach; Pastoral, G major, Widor; Aria, No. 3, Bach.

James R. Gillette, Macon, Ga.—At a Red Cross benefit recital July 26 at Cherry Valley, N. Y., Mr. Gillette's program was: Concert Piece No. 2, Horatio Parker; "In the Garden," Hugo Goodwin; Intermezzo, E. E. Truette; "When Dusk Gathers the Day," C. A. Stebbins; Allegro from Chromatic Sonata, A. L. Barnes; Gavotte, T. W. Conant; "Chant Negre," A. W. Kramer; Suite in E major, Gillette.

Edith Potter Smith, Kankakee, Ill.—Miss Smith gave a recital at St. Paul's Episcopal church June 26, playing these compositions: Prelude and Fugue in G minor, Bach; Cantilene in D, Matthews; "Seena," Gounod; Sonata in D minor, Guilmant; Barcarolle in E minor, Faulkes; Lento Espressivo, Kotelbey; "Te Deum Laudamus," Clausmann.

William M. Roberts, Cleveland.—In opening a two-manual Austin organ at the North Hill Methodist church of Akron, Ohio, June 22, Mr. Roberts gave the following program: Sonata in D minor (two movements), Merkel; Nocturne in B, Foote; "At Evening," Schumann; Rerey, Sturges; Scherzo, Macfarlane; Selections from the occasional Cantata, Handel; Largo, "New World" Symphony, Dvorak; March, "America," W. M. Roberts.

Arthur Blakeley, F. C. G. O., Pasadena, Cal.—Recent Wednesday afternoon programs by Professor Blakeley at the First Methodist church included the following:

April 25—Military Overture, Mendelssohn; "Morning Greeting," Grieg; Valse Triste, from "Kuolema," Sibellius; "An Evening Idyl," Gatty Sellars; Scottish Airs, Dr. Pease; "Fellce Nofte," Blakeley; Grand Offertoire in G, Lefebure-Wely.

April 18—Second Organ Concerto, Handel; "Song of the Bells," Blakeley; Scherzo, Hoyte; Andantino, Lemare; "A la Militaire," Gigout; Overture, "Tannhäuser," Wagner.

April 11—Passacaglia in C minor, Bach; "The Harmonious Blacksmith," Handel; "Sous les Bois" ("In the Forest"), Durand; Fantasia, "Il Trovatore," Verdi; "In Springtime," Hollins; Overture, "Rossmunde," Schubert.

April 4—"Marche Funebre of Chant Seraphique," Guilmant; Canon in B minor, Schumann; "A Creole Croon," Lemont; Variations on an American Air, Hazler; Priere in G flat, Iemaigre; Finale, Organ Symphony 5, Widor.

Miss Ruth S. Grim, Doylestown, Pa.—In a recital June 28 at Salem Reformed church Miss Grim played: Imprimato in G, Wolstenholme; Spring Song, Hollins; Minuet, Beethoven; Grand Choeur in A, Kinder; "Aphrodite," Kinder; National Anthem arranged for the organ by Clarence Dickinson.

Miss Alice Beale Gray, Chicago.—Miss Gray, a pupil of Dr. J. Lewis Browne,

who gave a recital at St. Patrick's Catholic church July 2, received remarkably high praise for her performance. Her program was: Toccata in E, Bach; "Benedictus," Reger; Sonata in A minor, Borowski; "Romance sans Paroles," Bonnet; Sonata No. 4 in A minor, First movement (Tempo moderato), Rheinberger; Gavotte, Martini; Toccata from the Fifth Symphony, Widor.

Frederic Tristram Egner, Detroit, Mich.—Compositions played by Mr. Egner at the Regent theater in June included: "Finlandia" and "Valse Triste," Sibellius; "Secret d'Amour," Klein; "Aphrodite," Toccata in D, "In Springtime," "Spring Day," Kinder; "Supplication," "At Twilight," Rerey; "Traumlied," "Chant sans Paroles," Frysinger; "Evening Chimes" and Oriental Intermezzo, Wheelton; "Memory's Hour" and Rerey, Silver; Legend and Caprice, Cadman; Concert Overture in C minor, Hollins; "Sea Song," Meditation, Macdowell; Legend, Federlein; Midsummer Caprice, Johnson; "Ase's Tod," "Solveig's Lied," Grieg; "Pomp and Circumstance," Elgar; "Evening Bells and Cradle Song," Macfarlane; "At Twilight," E. Nevins; "Prayer and Cradle Song," Guilmant; Fantasia on the National Anthem of the Allies, C. A. Pearce; "Question and Answer," Cantilene, A flat, Wolstenholme; "The Courts of Jamshyd," Stoughton; Coronation Prize March, Godfrey; "Marche Militaire," Schubert; "Song of Dawn," Vincent; "A Dream," Bartlett; "Queen of Sheba" March, Gounod.

Melvin Biggs Goodwin, Philadelphia.—The following numbers were played at Mr. Goodwin's Sunday evening recitals during June at the Westside Presbyterian church: "Alleluia," Dubois; "Flat Lux," Dubois; "In Paradisum," Dubois; Overture to "Oberon," Weber; Allegro Moderato (Unfinished Symphony), Schubert; "Shadows" and Lullaby, Carrie Jacobs Bond; Pastoral Fantasia, Lefebure-Wely; "The Question" and "The Answer," Wolstenholme; Serenata, Moszkowski; "The Swan," C. A. Stebbins; Spring Song, Hollins; Airs of the Allied Nations; Romance, Zitterbart; Toccata in D, Kinder; "Abschied," Schubert; Music from "Midsummer Night's Dream," Mendelssohn.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart, the organist of the

First M. E. church and Beth Israel Temple, gave the following numbers during the month of June:

At the First M. E. church: "The Swan," Saint-Saens; "At Twilight," Stebbins; "Sunset," Demarest; Toccata, Dubois; Minuet, Boccherini; Sonata in A minor, Whiting; Toccata et Fuga in D minor, Bach; Prelude to "Lohengrin," Wagner.

At Beth Israel Temple: Largo, from "New World" Symphony, Dvorak; Meditation, Kinder; Largo, Chopin; "Rhapsodie Espagnole," Yon; "Summer Sketches," Lemare; "Echo Bells," Brewer; Toccata, Fifth Symphony, Widor; "The Swan," Saint-Saens; "Supplication," Hastings; "To a Water Lily," Macdowell.

Arthur G. Colborn, Bristol, Eng'land.—A program exclusively of works by American composers was the interesting offering by Mr. Colborn at a recital in the Stapleton Parish church, May 21. He included the following: Festal March, E. R. Kroeger; Legend, Charles Wakefield Cadman; Finale (from Suite), Edward Shippen Barnes; Nocturne in E minor, Arthur Foote; Fantasia in E, Horatio W. Parker; Melody and Intermezzo, Parker; "At Evening," Ralph Kinder; Proclamation (Fanfare March), Dr. Roland Diggle.

Miss Jennie M. Carroll, Philadelphia.—Miss Carroll gave a special recital with the assistance of Frank Cortese, harpist, on the occasion of the 27th anniversary of the Gloria Dei (old Sweden's) church, June 10. Her selections were: Sonata No. 1 (Introduction), Pastoral, Guilmant; Intermezzo, Davis; "A Desert Song," Sheppard; "Allegro Giubilante," Federlein.

Clayton Johnson, Seattle, Wash.—Mr. Johnson, a pupil of Robert L. Schofield, gave a recital at the Swedish Lutheran church recently at which he played as follows: Suite in D, Arthur Swade's; "The Garden of Iran," from "Persian Suite," R. S. Stoughton; Fantasia and Fugue in D, Henry M. Dunham; "Midsummer Caprice," "Autumn," "Resurrection Morn," and "Evensong," Edward F. Johnston; "Fantasia Symphonique," Rossetter G. Cole.

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Organists and the Church

By GEORGE WHITFIELD ANDREWS

George Whitfield Andrews in the Musical Quarterly writes as follows: It is difficult to feel that musicians who are not earnest Christian men and women are in place in Christian worship as helpers of the minister, and we are sure that they have no other rightful office in the church. If the musician is blind, unresponsive to and unmoved by the truth the minister is speaking, he is in no position to enforce his message. He needs to feel the moving and inspiring power of the truth if he is to do his part worthily.

How often have the musicians been touched and moved in the deepest way by a strong, true sermon, and in turn the minister roused to speak with new warmth through the effect of some splendid piece of work done by his choir. We know that this happy condition of things is not uncommon in our land and we expect it to become universal. Minister and musician are to lean upon each other for the most sincere help in an end that is absolutely one in its purpose and aim. Each contributes his own absolute best; each strives and prays

for the same divine result.

Between minister and musician there should be sympathetic understanding and considerate appreciation, after which some knowledge of each others' problems, field of work, etc., is of value.

A little reading in musical history and appreciation would be helpful to the minister, and the musician who knows what has passed and is passing in the world of Christian thought and activity will find his heart made warm for his task as no mere musical inspiration can insure. It seems to me that merely to make music in church, unsympathetic toward the church's great endeavor in the world, is to do a thankless thing and one of comparative fruitlessness.

Given this right relation to the church and its great work I should urge all the knowledge and skill for the church musician that is possible of attainment. Musical talent is very widely bestowed, and there are few churches but what may find quite a number among their young people fitted by their gifts for a splendid service as musicians. Let the proper opportunity for training be given these young people and the church will be made glad by the service they will render. There is no conceivable artistic endeavor demanding more of ability, knowledge and consecration.

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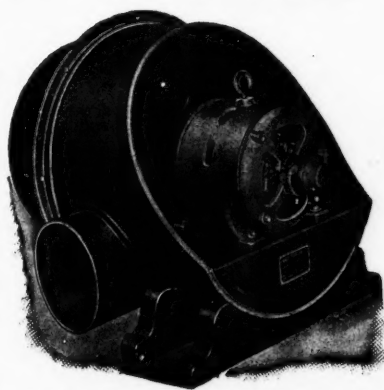
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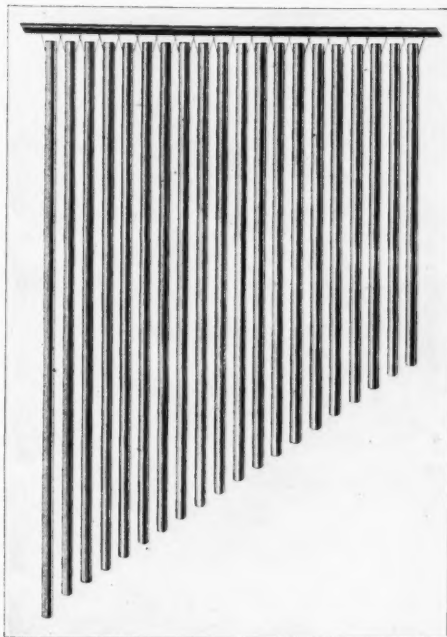
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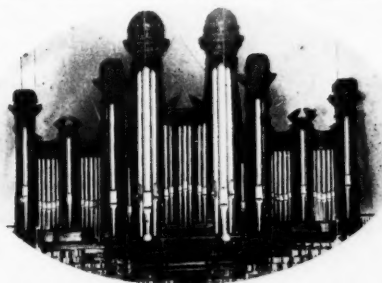
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DE WIRE IS AT YOUNGSTOWN

Organist Long at Jamestown, N. Y., Succeeds George Henry Day.

Francis Stafford De Wire of Jamestown, N. Y., has been engaged as organist of St. John's Episcopal church at Youngstown, Ohio, to succeed George Henry Day, who recently went to Wilmington, Del. Mr. De Wire has had considerable experience in choir work, having been organist and choirmaster of Trinity church, Norwich, Conn., for six years, and St. Luke's, Jamestown, for ten years. He began his musical career as a choir boy at Old Trinity church, New York, under Dr. Messier, whose soprano soloist he later became. The study of voice was continued with Mme. Le June, in her prime a prominent opera singer and coach. Mr. De Wire studied piano in Vienna with Fraulein Prentner, chief exponent of the Leschetizky method, and with Franklin Cannon of New York and Boston. He was an organ pupil of Samuel P. Warren.

INNOVATIONS FOR SCHOOL

Dr. Carl Plans to Give Theory Work Special Prominence.

Dr. William C. Carl is planning a number of innovations at the Guilman Organ School for the coming season. The theory department, with Clement R. Gale and Warren R. Hedden, will be given special prominence and in addition Frederick W. Schlieder will treat the subject of "Improvisation" and deliver a course of lectures before the students.

Dr. Carl is arranging for frequent student recitals and the department of church music will receive special attention. The Episcopal and other

forms will be taught in detail, as well as the accompaniment of the oratorios, and how to arrange musical services.

Dr. Carl will return to New York the latter part of September to take charge of the examinations for the free scholarships. During his absence he is represented by Willard Irving Nevins, a member of the faculty. At the Old First church Mary Adelyn Vroom, a post-graduate of the school, is officiating at the organ, and Lillian E. Fowler, a student, at the mid-week services.

Austin Organ for Birmingham.

The Woodlawn Baptist church at Birmingham, Ala., has just placed a contract with the Austin Organ Company for an eighteen-stop two-manual organ. The deal was handled practically without competition by J. E. Varnum of Atlanta, the southern representative, with the assistance of the organist, George L. Hamrick, who will open the instrument when it is installed in the early fall. Electric action will be employed and the detached console will embody all the late Austin features.

A large organ has been ordered from the Rudolph Wurflitzer Company by the Regent Theater of Paterson, N. J. It is to be completed in November.

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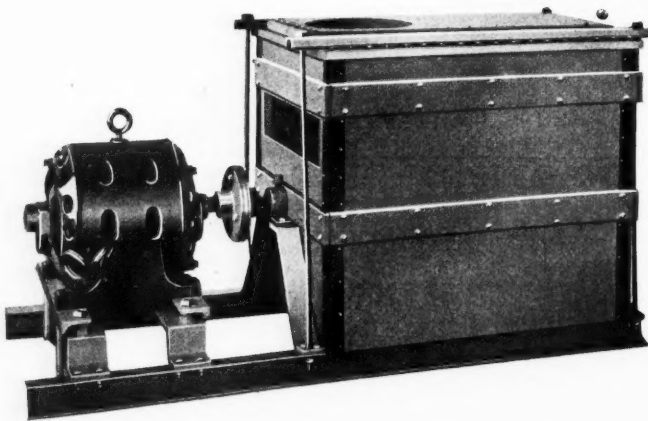
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CATHEDRAL AT OMAHA WILL HAVE A CASAVANT

TO ADD A SANCTUARY ORGAN

Thirty-Eight Stops in Instrument by the South Haven Firm for Nebraska in Which Interest Is Manifested.

Casavant Brothers are building an organ for the Roman Catholic cathedral at Omaha in which considerable interest is manifested throughout the West. The organ will have three manuals and thirty-eight stops, of which four in the pedal are borrowed. Preparation is to be made in the console for a sanctuary organ which will add eight speaking stops. The action will be electric and an Orgoblo is to be installed. The specifications are as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft.
 2. Open Diapason (First), 8 ft.
 3. Open Diapason (Second), 8 ft.
 4. Doppel Flöte, 8 ft.
 5. Gemshorn, 8 ft.
 6. Octave, 4 ft.
 7. Harmonie Flute, 4 ft.
 8. Fifteenth, 2 ft.
 9. Trumpet, 8 ft.
- SWELL ORGAN.**
10. Bourdon, 16 ft.
 11. Open Diapason, 8 ft.
 12. Stopped Diapason, 8 ft.
 13. Aedine, 8 ft.
 14. Viol di Gamba, 8 ft.
 15. Vox Celeste, 8 ft.
 16. Traverse Flute, 4 ft.
 17. Flautina, 2 ft.
 18. Dolce Mixture, 3 rks.
 19. Cornopean, 8 ft.
 20. Oboe, 8 ft.
 21. Vox Humana, 8 ft.
 22. Tremulant.
- CHOIR ORGAN.**
23. Open Diapason, 8 ft.
 24. Melodia, 8 ft.
 25. Dulciana, 8 ft.
 26. Unda Maris, 8 ft.
 27. Quintadena, 8 ft.
 28. Wald Flute, 4 ft.
 29. Piccolo, 2 ft.
 30. Clarinet, 8 ft.
 31. Tremulant.
- PEDAL ORGAN.**
32. Double Open Diapason, 16 ft.
 33. Grosse Flöte (from No. 32), 8 ft.
 34. Bourdon, 16 ft.
 35. Bourdon (from No. 34), 8 ft.
 36. Lieblich Gedeckt (from No. 10), 16 ft.
 37. Trombone, 16 ft.
 38. Tromba (from No. 37), 8 ft.

The chancel organ scheme provides:

- Open Diapason, 8 ft.
Gedeckt, 8 ft.
Sallecional, 8 ft.
Vox Celeste, 8 ft.
Flute d'Amour, 4 ft.
Violina, 4 ft.
Horn, 8 ft.
Tremulant.
Pedal Bourdon, 16 ft.

Lincoln Center, the famous Chicago church over which Jenkin Lloyd Jones presides, is soon to have its new Casavant organ completed. It is a three-manual of thirty-three stops, as shown by the following scheme:

- GREAT ORGAN.**
1. Open Diapason, 8 ft.
 2. Open Diapason, 8 ft.
 3. Gemshorn, 8 ft.
 4. Doppel Flöte, 8 ft.
 5. Octave, 4 ft.
 6. Harmonie Flute, 4 ft.
 7. Super Octave, 2 ft.
 8. Trumpet, 8 ft.
- SWELL ORGAN.**
9. Bourdon, 16 ft.
 10. Open Diapason, 8 ft.
 11. Stopped Diapason, 8 ft.
 12. Viola di Gamba, 8 ft.
 13. Vox Celeste, 8 ft.
 14. Aedine, 8 ft.
 15. Traverse Flute, 4 ft.
 16. Mixture, 3 rks.

17. Cornopean, 8 ft.
 18. Oboe, 8 ft.
 19. Vox Humana, 8 ft.
 20. Tremulant.
- CHOIR ORGAN.**
21. Open Diapason, 8 ft.
 22. Melodia, 8 ft.
 23. Dulciana, 8 ft.
 24. Wald Flöte, 4 ft.
 25. Piccolo, 2 ft.
 26. Clarinet, 8 ft.
 27. Tremulant.
 28. Chimes, 20 bells.
- PEDAL ORGAN.**
29. Double Open Diapason, 16 ft.
 30. Bourdon, 16 ft.
 31. Gedeckt (from No. 9), 16 ft.
 32. Flute (from No. 28), 8 ft.
 33. Bourdon (from No. 29), 8 ft.
 34. Trombone, 16 ft.

There are sixty-eight pipes to each speaking stop in all the manuals.

PLAYS FOR THE RED CROSS.

James R. Gillette's Recitals Offer the Way to "Do His Bit."

James R. Gillette, the Macon Ga., concert organist, will devote much of his recital work this coming fall to the Red Cross. This is in keeping, Mr. Gillette believes, with the slogan, "Everyone do his bit." He offers his services to any church which will devote the entire proceeds to the Red Cross. He is available only in the South.

Many requests for recitals are coming to him. In the early fall he will be heard in Americus, Ga., on a new Steere, and in Cordele, Ga., on a new Pilcher, dedicated by him early in May. Before leaving Macon, on vacation, Mr. Gillette accepted a call to Christ church, Macon, where he will have at his command a large three-manual Kimball. This church has many historical associations and numbers among its congregation the most prominent families in the South.

Mr. Gillette has been asked to give a recital at Lancaster, Pa., before the newly formed organists' association of Lancaster, and will probably make a short Northern tour in the early fall. His program will be devoted entirely to the work of American composers for the organ for the entire season of 1917-18.

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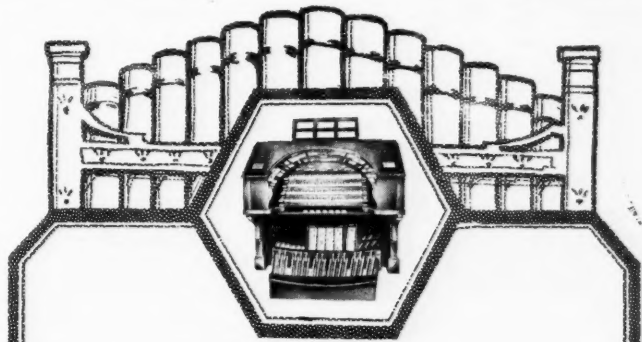
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We believe that in all mechanical arts, merit is to be measured by the usefulness of the product and the breadth of its distribution; that the successful builder of small instruments is entitled to quite as much or more credit than if all his instruments were of a hundred stops or more.

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A Monthly Journal Devoted to the Organ

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Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, AUGUST 1, 1917.

WRIGHT SPREADS A. G. O. IDEAL

The influence of the American Guild of Organists on the profession of the organist in this country is generally recognized. That it is spreading over the general field of music is a newer development.

Last June Frank Wright, the Brooklyn organist and remembered as one of the most active and earnest of the wardens of the A. G. O., was elected president of the New York State Music Teachers' Association for the purpose of reorganizing that body along the lines of the guild. Because of his record as warden the members considered him well equipped for the task. Although up to that time he had not been a member of the association, he saw the possibilities ahead of him.

At the convention of the music teachers late in June at Niagara Falls a new constitution was adopted, providing for county chapters and a system of voluntary examinations similar to those conducted by the guild. The association now has five chapters in which work like that done at the convention can be carried on throughout the year. The examinations are expected to solve the problem of the regulation of music teaching without interference from the state.

Mr. Wright has done a great service to musical standards directly and the A. G. O. has done it indirectly.

AN INTERESTING ORDER

Of interest to a certain type of organists who always heartily recommend a certain make of organ, with supposedly uninfluenced enthusiasm—uninfluenced, that is, by anything but admiration for the work of that particular builder—should take note of an action by the federal trade commission within the last thirty days. We quote the following from a Washington dispatch, with emphasis on the second sentence:

"The federal trade commission has ordered the ——— Company of New York, dealers in vacuum cleaners, to cease business practices which the commission has declared are unfair to the company's competitors. The company was charged with representing itself to the public as a disinterested adviser to buyers, while in fact it always recommended types of cleaners for which it was agent."

It is one of the regrettable facts of the day that many, many churches will call upon organists other than their own, who are in no way indebted to them, to advise them in the purchase of organs. They will take the time of the organist, make use freely of the knowledge he has acquired through labor and expense, and sometimes not even thank him for it. The lawyer or the physician in the same church would be shocked if the organist suggested that he give him professional advice without a fee.

Result: The organist turns for remuneration to the organ builder. This is unfair to the builder who submits to the examination and still more unfair to those who refuse to yield and thus lose contracts.

We cannot change the ethics of church committees, but we can maintain our own. Charge for your serv-

ices or refuse to give them. Then let your prejudice in favor of this or that builder rest solely on your judgment of his work.

RECOGNIZED BY PASTOR.

It has been our experience that the average minister tries to meet his organist at least halfway. And the organist who has a clergyman who appreciates co-operation and is always ready to help his musical aid and colleague can count his blessings. An example of a courtesy by a pastor to his organist which perhaps is unprecedented comes to our notice in looking over the folder of the First Presbyterian church of Oakland, Cal., of which Clarence Eddy is the organist. In the weekly list of notices is a quotation from an Atlanta, Ga., paper paying a tribute to Mr. Eddy's playing in a recital there early in the year. It tells of the impression made by the performance and of the fact that there was a very large audience.

Knowing Mr. Eddy as we do, it is not difficult to realize that the pastor receives many courtesies and unstinted aid in his work from the man in charge of his music. The graceful recognition of Mr. Eddy's concert work must make the latter feel that the relationship at his post is ideal.

American musicians and composers at a meeting in New York chose an executive committee, with Reginald de Koven as chairman, to forward the movement for the establishment of a national conservatory of music. This committee will nominate a national committee to establish the institution. It is composed of the following members: Dr. Horatio Parker, George W. Chadwick, Henry Hadley, David Bispham, Clarence Eddy, Albert Spalding, Fannie Bloomfield-Zeisler, Ernest Schelling, Dr. Frank Damrosch, Pierre V. R. Key and as secretary Rose L. Sutro, the pianist, to whose efforts, with those of her sister, the movement is due.

YOUNG MEN, STEP FORWARD.

Chicago, July 7, 1917. Editor of The Diapason. Dear sir: I take much pleasure in reading The Diapason, and I am amazed at the size of the organs that are being built today, and the great variety of tone combinations that can be made by the modern systems of actions and windchests. But when you come to write a scheme of 100 or 200 stops there must be scores of duplications and borrowings. I am glad that organ builders have plenty to do and I hope they get good prices.

I am pleased to see the picture of George H. Snyder in the present number of The Diapason. He certainly is blessed with good health at 79 years, when he can do his bit at the work bench, but I am two years ahead of him, as I passed my eighty-first year last April, and I am waiting to hear from the next older gentleman.

Sincerely yours, WILLIAM KING.

FOR PIANO WITH ORGAN.

South Norwalk, Conn., July 5, 1917. Editor of The Diapason. Dear sir: Noting in your June number an inquiry as to music for organ with piano, I will say that the only printed arrangement, other than Mr. Demarest's, of which I know, is one by the late William Mason of Robinson's "Kannemund Ostron," No. 12, published by E. Schubert & Co., New York. With several modifications I used this some years ago. Several such arrangements, made by me, were submitted to a publisher, who said there was "no call" for them. As there may now be a greater interest in this combination, which is a very effective one (subject, however to the difficulty of keeping the organ in pitch with the piano), I shall probably make another attempt, though my arrangements have been lent and scattered. Yours truly, ALEX. S. GIBSON.

Let the Experts Answer?

New York City, June 22.—The Diapason, Chicago, Ill. Gentlemen: A recent discussion with a friend of mine brought about the question of correct air pressure to be used on the various classes of organ pipes, as, for example, reeds, strings and flutes, and I therefore ask you to give me the practice of American manufacturers regarding this point.

I realize that Hope-Jones has used sixty-inch pressures and others use as low as three-inch. It would be interesting to know just what pressure produces a lush tone and also the pressure above which a pipe should not be blown. Respectfully yours, P. LINDEMANN.

Who Can Provide This?

Seattle, Wash., May 7, 1917. Editor of The Diapason, Chicago, Ill. Dear sir: I am very anxious to obtain a copy of Kate Vanderpoel's suite for organ called "Miniatures." The publishers say it is out of print. Possibly you could tell me of some organist who has an extra copy and would be willing to sell it. Thanking you very much for your trouble, I am, very truly yours, ARVILLE BELSTAD.

102 Fairview Ave., Seattle, Wash.



BY HAROLD V. MILLIGAN.

"SONATA CROMATICA," by Pietro Yon, published by J. Fischer & Bro., New York.

Mr. Yon's first organ sonata was reviewed in these columns only a short time ago; he follows it almost immediately with another sonata, equally brilliant and forceful, but conceived and executed along quite different lines. In the first sonata the composer set himself a difficult task and surmounted its difficulties with consummate skill, undertaking to build his whole musical structure from one main theme (a Gregorian "motif") and confining himself throughout to writing in three parts, the result being a contrapuntal "tour de force." The second sonata, on the other hand, is much freer in scope and outline. It is well named "Cromatica," the material itself and the manner of its presentation and development are essentially chromatic. It is music that will not fall readily upon ears accustomed to the diatonic inanities of much present-day organ music; there is in it vigor and incisive energy that demand ability from the executant and attention from the listener. Not that it is abstruse or involved, on the contrary, it is refreshingly lucid and convincing, logical in outline and clear-cut in manner.

Mr. Yon is well-known as one of the most brilliant virtuosi on the instrument, and his writing pre-supposes a considerable technical skill on the part of the performer; it is, however, quite idiomatic to the organ, and its difficulties are not such as to frighten any serious organist, even those who do not count themselves as virtuosi.

In spite of the wide divergence of their conception and structure, the two sonatas bear a marked family resemblance. All of Mr. Yon's music is strikingly individual and carries the stamp of a distinct and forceful personality. There is no one else in America who writes quite like him. From an American point of view he has no predecessors, and, as far as we know, no imitators. Our composers have been under the influence of three distinct and easily recognizable schools of musical thought—the English, the German and the French. Mr. Yon belongs to none of these; it may be assumed that he represents the modern Italian manner, but as far as my personal knowledge of the work of his contemporaries goes, he may more properly be said to speak with a voice peculiarly his own. The nearest analogy is to be found in the modern French school, although this is not a musical comparison. In this connection it is interesting to note that the "Sonata Cromatica" is dedicated to Joseph Bonnet.

The sonata is in three movements; of the three, the first appealed most to the present reviewer, although this is merely a personal preference rather than a judgment of the work. It is an "Andante Rustico," and begins with an incisive "motif" which is afterward developed into the main theme. The second theme, "Tranquillo, con moto espressivo," is beautifully contrasted, and the whole movement is developed in a most interesting manner. The second movement is an "Adagio triste" and consists of a melody for oboe presented over a simple accompaniment. The third movement opens with a Fantasia which calls for all the bravura of which both organ and organist are capable; it is followed by a fugue of distinctly "chromatic" character and after a brilliant cadenza the sonata ends with a return, full organ, of the Fantasia theme.

SUITE NO. 2, by Edward Shippin Barnes; published by the Boston Music Company.

Another composer who writes rapidly is Edward Shippin Barnes; following closely after the publication by the French publisher Durand of his First Suite for Organ, the Boston Music Company has just issued his Suite No. 2. It is not difficult to classify this composer; his music is as French as anything ever written in France. Politically and socially Mr. Barnes may be an American; musically he is a Frenchman.

The Second Suite is in four movements, none of which is long or elaborate. The "Prelude" is somewhat Duboisian in manner, beginning mezzo forte and building steadily to a full organ ending. The "Andante quasi adagio" is a typically Gallic cantabile, developed with refreshing variety and ingenuity. Mr. Barnes delights in the writing of "scherzos" and this one is highly successful, the "finale" bringing the suite to a brilliant and effective close.

With the exception of the "scherzo" all of these movements may be used for church services, an important consideration for the busy organist who hasn't time for much recital work. "Prelude, Andante and Finale" would make a good service prelude. In the face of the strong present-day tendency toward programmatic music for the organ, Mr. Barnes remains a composer of absolute music, and his writing is among the most distinguished and significant work being done in these lines.

"THE OPTIMIST," by Rollo F. Maitland, published by White-Smith Music Publishing Co., Boston. Mr. Maitland's "Optimist" is a light-hearted little melody, graceful and biting, with an unusually interesting contrasting middle section.

BOOKS UPON THE ORGAN.

BY HAROLD V. MILLIGAN.

"THE ORGAN IN FRANCE," by Wallace Goodrich, published by the Easton Music Company.

The supremacy of the French in the world of organ music is unquestioned. Time was when American students of the instrument went to Munich, or to other German cities, for inspiration and guidance, but of late years the French have so distinguished themselves as composers and executants that nowadays no American organist would think of going anywhere but to France for training. Paris is the capital of the organ world. In no other country has the organ achieved so high a position of honor among musicians, or have so many of the greatest contemporary composers interested themselves in the organ, both as executants and as writers of organ music.

It is, therefore, of great importance for the future development of organ music in this country that we keep in close touch with the life and progress of the art in France. This does not mean that we should slavishly imitate the manner and material of the French organist, but rather that by close contact and sympathetic familiarity with the spirit and forms of their maturer art, we should derive inspiration and discernment for our own development.

But we are not all fortunate enough to be able to go to Paris for even a short period of study. For this reason the appearance of Mr. Goodrich's admirable book, "The Organ in France," is an event of more than ordinary significance. There is probably no man in America better equipped by knowledge and experience to write this book than Mr. Goodrich. He is thoroughly familiar with the conditions in both countries, and in addition to being an organist, is also a broad-minded and versatile musician; this book proves that he is a lucid and interesting writer as well.

In addition to full descriptions of the general character of the mechanism of the French organs there are interesting chapters on "The Use of the Organ in France," "French Organ Composition," "Mechanical Accessories," "Nomenclature and Classification of Registers" and "Predominant Characteristics of Registration."

By becoming familiar with the peculiar place occupied by the organ in French musical and religious life and understanding more fully its mechanical characteristics the American organist will be able to form a proper perspective and standard of values in relation to French music which he could obtain in hardly any other way short of a sojourn in France. The insight thus obtained cannot fail to be of inestimable value to him.

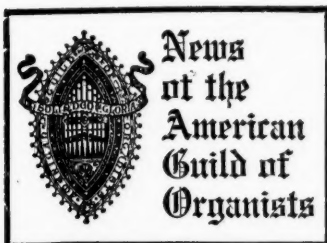
The second part of the book considers the adaptation of French registration to American organs, a most important point, as the work of editing many of the foreign and American editions of French music has not always been wisely or even correctly done. There is an appendix containing specifications of several important and typical French organs and a glossary of musical terms and designations relating to the organ. There is also a bibliographic list and a general index, which add considerably to the value of the book as a work of reference. There are, of course, many references to compositions and these also are carefully indexed.

Not the least attractive feature of this admirable book are the beautiful illustrations, showing many of the famous French organs, including those of Saint-Sulpice, Saint-Eustache (where Bonnet plays), Notre Dame and La Madeleine, in Paris, as well as the organs in Chartres and Reims Cathedral, the last named of peculiar interest just at this time.

"THE MODERN ORGAN," by Ernest M. Skinner, published by the H. W. Gray Company, New York.

It would be difficult to imagine a more direct, lucid and compact analysis of the mechanism of the modern organ than that written by Mr. Skinner. This is a subject of which many organists are strangely and lamentably ignorant. While it is not necessary for an organist to be thoroughly familiar with "wind pressure," "pneumatics" and other details of the physical side of music in order to play the organ, yet it cannot be truthfully said that any organist really "knows his business" who is totally ignorant of such things. There comes a time in the life of every one when his knowledge of the mechanical construction of his instrument is necessary to give advice in regard to rebuilding old organs or erecting new ones, and when such an occasion arises it must be confessed that the average organist is about as much at a loss as the most unmusical member of the committee. It is safe to assert that if more organists knew even a little about acoustics and the technical details of organ construction, not many unsuccessful organs would be built. The organist should be primarily an artist, but he cannot be a successful artist until he can distinguish good material from bad.

In his short work of forty-eight pages, Mr. Skinner explains each and every department of organ building of the present day, making such historical references only as are necessary for purposes of comparison. The first chapter recounts the evolution of key-action, describing the tracker-pneumatic, tubular-pneumatic and electric actions; other chapters are devoted to "Wind Pressure," "The Swell-Box" and "The Augmented Pedal." Especially valuable to those interested in building or reconstruction are the chapters on "Discrepancies in Acoustics," "Specifications" and "Location of the Organ." There are numerous illustrations, drawings and specifications.



News of the American Guild of Organists

Western New York.

Members of the Western New York chapter held their annual meeting June 14 at the home of Mr. and Mrs. Walter H. Carter, Long Meadow, Pittsford. Affairs of the chapter were reported to be in a flourishing condition, and the following officers were re-elected for the ensuing year: Dean, Walter H. Carter; sub-dean, Norman Nairn; secretary, Mrs. Wallace Miller; treasurer, Miss Lucy McMillan; registrar, Miss Gertrude Miller; executive committee, Mrs. Charles L. Garner, William Benbow of Buffalo and Paul McCarty.

Northern California.

A public service was held May 20 by the Northern California chapter of the A. G. O. at the First Methodist church of Oakland.

Benjamin S. Moore of Trinity Episcopal church at San Francisco played T. Tertius Noble's "Gloria Domini" as a prelude. William W. Carruth of Plymouth church at Oakland played the Finale from Widor's Eighth Symphony. The Rev. John Stephens, D. D., pastor of the First Methodist church, made an address on "The Ministry of Music." N. C. McGee, tenor, and Mrs. Millie Flynn Gish sang solos. The anthem by the First Methodist choir, under the direction of Miss Bessie H. Beatty, A. G. O., organist and director, was "Evening and Morning," by Oakeley.

Joseph G. Estey Goes to Front.

Joseph G. Estey, son of Colonel J. Gray Estey, president of the Estey Organ Company, Brattleboro, Vt., has arrived in France, having enlisted in the American ambulance field service for active work on the firing line. Mr. Estey, who is a fine example of the patriotic young American, is enthusiastic over the opportunity for service afforded in this field. He was a student at Amherst college and was too young to go to the training camps. He has gone with the ambulance unit from Amherst college, which is composed of twenty-five men.

Patents Electric Piano-Organ.

An electrically operated organ has been invented by Walter J. Baker Chicago. He has been awarded patent No. 1,232,176, which he has assigned to the Harmo-Electric Company. The objects of the invention are: To provide means permitting the organ to be played as to any or all of its stops from a piano keyboard. To provide an improved coupler for playing octaves. To provide a piano with attachments permitting it to be played either in the usual way as a piano or in conjunction with an organ played from its keyboard or permitting the playing of the organ alone without the piano.

George Walsh, who has been playing at the T. and D. theater at Sacramento, Cal., has been engaged as organist of the new T. and D. theater at Stockton, Cal. He will give a series of recitals on the large Wurlitzer organ in that city.

St. James' Episcopal church at Lancaster, Pa., is to have a new organ and it is expected that the erection of it will be completed by Oct. 11. The Hall Organ Company of New Haven, Conn., has secured the contract.

The H. Reinisch Pipe Organ Company of Grand Rapids, Mich., is installing an organ in St. Philip's Roman Catholic church at Battle Creek. A large local contract is also under way in the factory.

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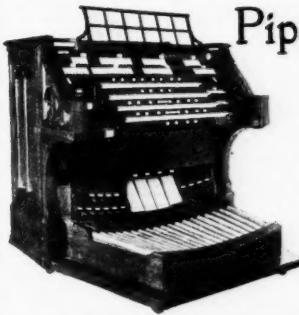
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By Wesley Ray Burroughs

(Questions pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs at 44 Melville street, Rochester, N. Y., or care of The Diapason, Chicago. Inquiries received by the 15th of the month will be answered in the succeeding issue.)

NOTE—The following abbreviations will indicate whether the piece is played from organ, piano or piano accompaniment copy:

O. S. = Organ Solo copy (three staves).
P = Piano solo copy.
Acc. = Piano Accompaniment part for Orchestra.
T = Title.
D = Descriptive.

Music for Chinese Scenes.

Our receipt this month of an unusually interesting and novel number, "Within a Chinese Garden," by that versatile composer, R. Spalding Stoughton, reminds us of the few good numbers that can be used by the "movie" organist for such scenes. He will have to depend upon piano solos, accompaniments, and selections from well-known comic operas. There are many so-called Chinese numbers issued for orchestra that could just as well be called by any one of several other titles. Mr. Stoughton's number is the only one of which we know in this class written for the organ as a solo. Edgar Stillman Kelley's "Lady Picking Mulberries" is excellent and adapts itself readily to organ transcription. This and another recent number, "A Chinese Tea-Room" (Acc.) by Langey are published by Schirmer. On most of the other numbers given under accompaniments we suggest that the orchestra be used with the organ, as the Chinese characteristics of steady rhythmic beating and weird sounds can be atmospherically colored by use of the Turkish clarinet (clarinet player) and the drummer's tom-tom. The list is as follows:

Organ Solos.

"Within a Chinese Garden," by R. Spalding Stoughton. (Published by White-Smith Company, Boston, Mass.) A characteristic theme is suggested and reiterated in 4-4 time and later worked out in 3-4 (orchestral oboe) and the use of repeated dominant and tonic notes in the pedal, which give it added oriental flavor. A most valuable number not only for theatrical work but for the concert program as well. The doubled fourths also give the octave and fifths.

Piano Solos.

"Chinese Serenade," by Fliege.
"Chinese Serenade," by Fuerner.
Piano Accompaniments (Orchestra).
"A Chinese Episode," by Bendix (Ditson).
"Lady Picking Mulberries," by Kelley.
"Kwang Hsu," by Lincke.
"Sumurun" (Intermezzo), by Hollaender (Stern).
"A Chinese Tea Room," by Langey (Schirmer).
"A Chinese Wedding Procession," by Hosmer (Carl Fischer).
"The Mandarin," by Leigh (Jacobs).

Operas.

"San Toy," by Jones.
"A Chinese Honeymoon," by Talbot.
"Chin Chin," by Caryn.
(Numerous good songs and numbers from the first two operas. We use the complete vocal scores.)

MUSICAL SETTING FOR THE HAWAIIAN DRAMA, "THE BOTTLE IMP" (FROM THE BOOK OF THE SAME NAME BY R. L. STEVENSON). Lasky Film. Sessue Hayakawa and Miss Lehaui Waipahu, Stars.

(Improvise on characters.)
Reel 1—(1) "In a Lotus Field" (P.) by Bratton until (2) Are you a goddess? "Luana Waltz" (Acc.) by Kanoa until (3) Dog of fisherman. "A Japanese Honeymoon" (P.) by Scott until (5) Kahua, priest of Pele. "Mona Kiea" (Hawaiian sacrificial hymn) (Acc.) by Doro (once) and (6) "Oriental Sketch No. 2" (O. S.) by Bird to end of reel.
Reel 2—(7) T. Sanctuary of days. "Japanese Revers" (P.) by Bartlett and (8) "Among the Arabs" (Acc.) by Langey to end of reel.

Reel 3—(9) D. Gate. "Eastern Idyll" (O. S.) by Stoughton until (10) An eventful day. "Mystic Beauty" (Acc.) by Finck until (11) D. Lopaka discovers spot on arm. "Arabian Song" (P.) by Kroeger until (12) You are too late. "Improvise" in oriental style until (13) "The Wedding." "Maori Dance" (Acc.) by Tyers to end of reel.
Reel 4—(14) T. After golden month. "Souvenir" (O. S.) by Gillette until (15) Honored sir. "Courts of Jamslyd" from "Persian Suite" (O. S.) by Stoughton and (16) "Garden of Iram" (from same) by Stoughton until (17) Doubts. "Andante Tristemente" (O. S.) by Kroeger (use orchestral oboe).

Reel 5—Continue above until (18) Do what I ask. "Lady Picking Mulberries" (Acc.) by Kelley until (19) D. Lopaka and Rollins struggle. "Agitato" until (20) Lopaka comes out of sea. "Chanson

"Gentle" (P.) by Chadwick until (21) story ended. Improvise in modern style to end.

MUSICAL SETTING FOR THE MOR-MON DRAMA: "A MORMON MAID." Veribest Film. Mae Murray and Hobart Bosworth, Stars.

Prologue: (1 and 2) Play two good concert waltzes on this reel (Scenes in Salt Lake City) until (3) Extracts from Seneca (B. F. O. 1906, "Melody in E" (O. S.) by Faulkes.

Reel 1—Continue above until (4) Book opens. "Idyll" (O. S.) by Weiss until (5) D. Evening Angels. "Autumn" (O. S.) by Jones (alla marcia) and then in mysterious style until (6) Tom Rigdon. "Fencing (L.F.)" (P.) by Henry until (7) Menace of the plains. Improvise short Indian theme to end of reel.

Reel 2—(8) Allegro from "Morning, Noon and Night Overture" (Acc.) by Supp. until (9) There are Redskins. "The hamlet" (Acc.) by Charles Godard until (10) Dora and Tom alone. "Gavotte" in B (L.) by Godard until (11) Indians on warpath. Allegro from "Romantic Overture" (Acc.) by Keler Bela.

Reel 3—Continue above. "Agitato. D. Calumny, until (12) D. Ruins of cabin. "Andante Pathétique" (Acc.) by Lake until (13) Two years bring prosperity. "Caprice" (P.) by Debet-Ponsan until (14) the Council. "At Sunset" (O. S.) by Diggle.

Reel 4—Continue above until (15) D. D. Evening Angels bring John home. "Chanson Passionée" (O. S.) by Dunn (twice) to end of reel.

Reel 5—(16) T. What did Council want? "Last Goodbye" (Acc.) by Moretti until (17) The flight for freedom. "Agitato" (L.F.) until (18) John is shot. "Nocturnette" (O. S.) by d'Evry to end of reel.

Reel 6—(19) T. The ceremony. "Forest Vesper" (O. S.) by Johnston until (20) I lied to them! Improvise and modulate to key of E (Agitato at struggle) until (21) Burr is shot. "At Twilight" (O. S.) by Sellars to the end. (Harp to close.)

MUSICAL SETTING FOR THE AMERICAN DRAMA: "SOWERS AND REAPERS." Metro Film. Emmy Wehlen, Star.

Reel 1—(1) Berceuse in D flat (O. S.) by Faulkes until (2) The major's son. "Petite Mazurka" (P.) by Sapelnikoff until (3) D. Lovers by tree. "You Alone" (Acc.) by Ellenberg to end of reel.

Reel 2—(4) Andante in C from Violin Concerto (Acc.) by Mendelssohn (twice) until (5) I have the right. "Andantino" (O. S.) by Wettin (Agitato P. 2 at T. The trap) until (6) Give her up. "Cantique d'Amour" (O. S.) by Strang until (7) You rich fathers. "Agitato" until (8) Neglecting himself. "Forget-me-not" (P.) by Shwain.

Reel 3—Continue above until (9) D. Len steals certificate. "Agitato" and "Melody" (O. S.) by Faulkes until (11) Alone. Song "Asthore" (Acc.) by Trotter until (12) The Pawn of Fate. "Agitato" until (13) The toll of dead. "Adagio" (Pathetic Sonata) (P.) by Beethoven to end of reel.

Reel 4—T. Three years of poverty. (14) Selection "Girl in the Film" (Acc.) by Caryll and (15) "Ideale" (Acc.) by Crescenzo until (16) Beginning of retribution. "La Priere" (O. S.) by Thayer to end of reel.

Reel 5—T. Jest of fate. (17) "Admiration" (P.) by Jackson until (18) A dismal arrival. "Wayside Flowers" (P.) by W. G. Smith until (19) D. Ballroom of the Ritz. "Lysistrata" Waltz (Acc.) by Lincke until (20) Only a factory girl (Int. of movie). "Andante" (Sonata 1) (O. S.) by Borowski to end of reel.

Reel 6—T. But success came too late. (21) "Largo" (O. S.) by Chopin-Shelley until (22) Dead sea fruit. "Intermezzo" (O. S.) by Delibes-Shelley until (23) I don't ask forgiveness. "Sunset" (O. S.) by Lemare until (24) No wound so deep. Improvise (joyfully) to end.

HINTS FOR OTHER FEATURES.

"Sacrifice," a five-reel Lasky film with Margaret Illington and Jack Holt in the leading parts, is an ordinary quiet dramatic feature with Miss Illington playing a double part of Vesta Boris (the dancer) and Mary, daughter of a general. Near the end of Reel 2 is an "Agitato" as Count Wenzel sees Vesta steal the plans from the safe, a struggle occurs and the count is shot. Reel 4, waltz, "Merry Madness" (Acc.) by Allen, and two ordinary numbers, and on Reel 5 a plaintive number and at T. Sunrise, "Andante Pathétique" (Acc.) by Lake (from "Among the Roses") or other good pathetic number as Vesta sacrifices herself and is shot for her half-sister's sake.

"Sleeping Fires" is a Famous Players' production with Pauline Frederick as the star. A bright number with which to open. At T. I get your idea an "Agitato." On Reel 3 at T. By law, also occurs another agitato and in Reel 4 another preceded by a mysterious at T. You have taken cold. (Husband's agent enters bedroom and steals child.) The entire fifth reel is very dramatic, scene being interior of courtroom with the tenseness of a trial staged.

"American Methods," a six-reel Fox film with William Farnum and Jewel Carmen in the lead, is a Franco-American comedy-drama. On Reels 1 and 2 we used the vocal score of "The Man From Now," by Luders, playing one verse of the songs and the chorus once. On Reel 3, "When Dusk Gathers Deep" (O. S.), by Stebbins. "Chant d'Amour" (O. S.), by Gillette, and "Wedding March" (P.), by Wagner. On Reel 4 a dramatic number and at T. Shortly afterward, "La Coryphee" (Acc.) by Hosmer (Ditson). Reel 5, "Think of Me" (P.) by Hueter and "Nocturne in A" (O. S.), by Dethier. At T. Betty's surprise party. "Aveo No!" (Acc.) by Luzerne until T. So you have, etc. "Savoyard Chant" (O. S.), by Wareing. On Reel 6 continue last number and play "Romance" (O. S.), by Gillette.

"Legend" (P.) by Ockleston-Lippa and "Erotik" (P.), by Grieg.

Note.—Next month we shall give a setting for that extraordinary picture, "The Little American," with Mary Pickford, a story of the present war. May we remark that we have played this film forty-four times.

GORDON GRAHAM ON A TOUR.

Plays for Two Weeks at the Grove Park Inn, Asheville, N. C.

Gordon Graham gave daily recitals at Grove Park Inn, Asheville, N. C., on the three-manual Pilcher organ, from July 9 to 23. Mr. Graham was substituting for Maurice Longhurst, F. R. C. O., the regular organist at the inn, who by the way is the grandson of the late Dr. W. H. Longhurst, the celebrated Canterbury cathedral organist. Mr. Graham included many compositions of American organists in his programs, among them being Gordon B. Nevin's new suite, "Sketches of the City," as well as his "Tragedy of a Tin Soldier," Tertius Noble's "An Elizabethan Idyll," Ralph Kinder's "Jubilant Amen," J. F. Fry-singer's "Nocturne," Clarence Dickin-

son's "Berceuse," W. C. Macfarlane's "Evening Bells and Cradle Song," Federlein's "Sunset and Evening Bells," Alfred Silver's "Jubilant Deo," etc.

On July 26 Mr. Graham played the following program at Christ church, Chattanooga, before a large audience: "Polonaise Militaire," Chopin; Adagio from "Sonata Pathétique," Beethoven; Monologues, Rheinberger; "Valse Triste," Sibelius; Fugue in E flat ("St. Anne"), Bach; "An Elizabethan Idyll," Noble; "Sketches of the City," Gordon B. Nevin; Nocturne, Fry-singer; Gavotte in B flat, Handel; "The Evening Star," Wagner; Prelude to Third Act of "Lohengrin," Wagner.

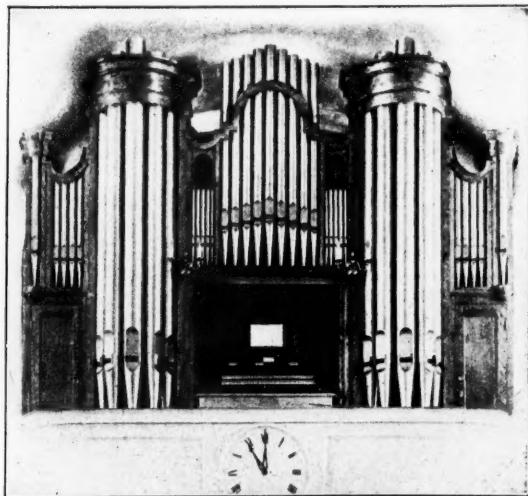
Edward C. Hall, choirmaster and organist of the First Baptist church, Butte, Mont., has closed his most successful year in church music. During the year he has maintained an adult choir of thirty voices and a children's chorus of twenty-five voices. The concerts given by the combined choirs won great favor among the music lovers of Butte. Mr. Hall also found time to prepare weekly vespers recitals. On July 13 he appeared in a recital at Grace M. E. church.

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Small Diapason, 8 ft.
Gross Flöte, 8 ft.
Doppel Flöte, 8 ft.
Clarinella, 8 ft.
Violoncello, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Harmonic Tuba, 8 ft.
Fifteenth, 2 ft.
Clarion, 4 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Violin Diapason, 8 ft.
Rohr Flöte, 8 ft.
Viole d'Orchestre, 8 ft.
Viole Celeste, 8 ft.
Nitsua, 8 ft.
Echo Salicional, 8 ft.
Violina, 4 ft.
Flauto Traverso, 4 ft.
Flageolet, 2 ft.
Contra Posaune, 16 ft.
Cornopean, 8 ft.
Vox Seraphique, 2 ranks.
Oboe, 8 ft.
Vox Humana, 8 ft.

CHOIR ORGAN.

Geigen Principal, 8 ft.
Dulciana, 8 ft.
Concert Flute, 8 ft.
Unda Maris, 8 ft.
Quintadena, 8 ft.
Flute d'Amour, 4 ft.
Piccolo, 2 ft.
Clarinet, 8 ft.
Contra Viole, 16 ft.
Harp.

ECHO ORGAN.

Diapason, 8 ft.
Waldflöte, 8 ft.
Salicional, 8 ft.
Unda Maris, 8 ft.
Flute, 4 ft.
Vox Humana, 8 ft.
Cathedral Chimes, 30 notes.
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Resultant Bass, 32 ft.
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Bourdon, 16 ft.
Lieblich Gedeckt (from Swell), 16 ft.
Gross Flöte, 8 ft.
Violoncello, 8 ft.
Flauto Dolce, 8 ft.
Tuba (Great Tuba extended), 16 ft.
Contra Viole (from Choir), 16 ft.
Contra Posaune (from Swell), 16 ft.

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to transmit to you the following
resolution passed by the Vestry of
Grace Episcopal Church, Avondale,
at its regular meeting on January
25, 1916.

RESOLVED, THAT the Vestry,
on behalf of the Rector, Choirmas-
ter and Congregation of Grace
Episcopal Church, Avondale, tender
to the Alfred Mathers Church Or-
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Mr. Alfred Mathers in fulfilling this
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(Signed) STUART R. MILLER,
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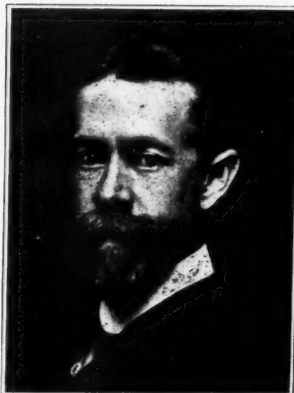
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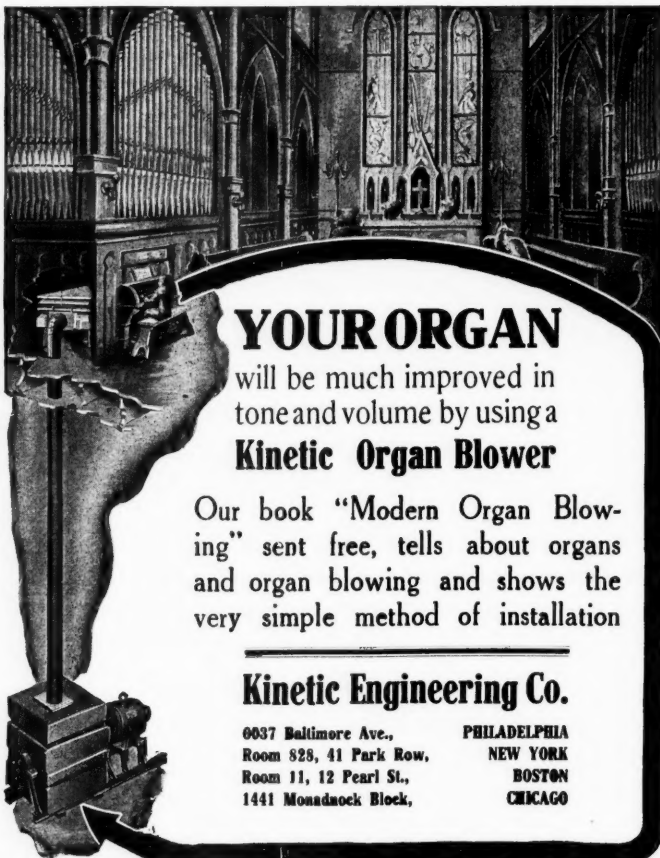
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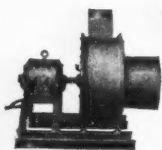
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